



FRANCES GOLDIN LITERARY AGENCY, INC.

LONDON 2022 HIGHLIGHTS

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NONFICTION



JENNY ODELL'S NYT-bestselling book **HOW TO DO NOTHING: *Resisting the Attention Economy*** (Melville House) was selected by President Barack Obama as one of his favorite books of 2019. Odell's writing has appeared in outlets including *The New York Times*, *New York Magazine*, *The Atlantic*, *The Believer*, *The Paris Review*, and *McSweeney's*. She teaches digital art at Stanford University.

- **US & Can:** Random House
- **UK:** Bodley Head
- **Germany:** Beck
- **Spain:** Planeta Ariel
- **BR Portuguese:** Companhia das Letras
- **Lithuania:** Alma Littera
- **Dutch:** Ten Have
- **Italy:** NR Edizioni
- **Other Translation:** FGLA
- **Delivery:** Spring 2022
- **Publication:** Summer 2023
- **Domestic Agent:** Caroline Eisenmann

SAVING TIME

Time often makes us anxious: we don't have enough time, we're spending our time wrong, we're wasting time. These fears are all shaped by the idea of time as a finite commodity—a commodity with a value in both productivity and money. Living in this type of time means that, even in our increasingly scant non-work hours, it's nearly impossible to experience any time as actually free.

In *SAVING TIME*, Jenny Odell shows how this anxiety is more than just an individual concern, but rather springs from a system of time structured by and for our capitalist society. Aiming to make commodified time “not only identifiable but strange to the reader”, *SAVING TIME* traces the deep historical roots of time-as-money thinking before turning to the ways that we internalize this pressurized and destructive clock, becoming our own relentless timekeepers and task masters.

Arguing that living under this kind of time harms both our personal and collective health, Odell explores both short and long-term strategies to challenge the monopoly of capitalist time. As intellectually ambitious as it is intimate and compassionate, *SAVING TIME* invites the reader to different kinds of time altogether, including ecological time and climate time, among others. Odell ultimately hopes that access to this “chronodiversity” will broaden and deepen not just our vision of what is possible but our experience of life itself.

Praise for HOW TO DO NOTHING:

**** A *New York Times* Bestseller ****

One of President Barack Obama's “Favorite Books of 2019”

NAMED ONE OF THE BEST BOOKS OF THE YEAR BY: Time • The New Yorker • NPR • GQ • Elle • Vulture • Fortune • Boing Boing • The Irish Times • The New York Public Library • The Brooklyn Public Library

Porchlight's Personal Development & Human Behavior Book of the Year

“A complex, smart and ambitious book that at first reads like a self-help manual, then blossoms into a wide-ranging political manifesto.”—Jonah Engel Bromwich, *NYT Book Review*



JACOB MIKANOWSKI is a writer, academic and journalist with 20 years' experience studying and writing about Eastern Europe. His work has appeared in *The New York Times*, *The Atlantic Monthly*, *Harper's*, *The Guardian*, *Lapham's Quarterly*, and elsewhere. Mikanowski's fascination with Eastern Europe sprang from his own experiences in Warsaw during the last days of communism, as well as his grandparents' stories of living in Vilnius and Minsk during the Second World War.

- **US & Can:** Pantheon
- **UK:** Oneworld
- **Germany:** Rowohlt Berlin
- **Other Translation:** FGLA
- **Proposal available**
- **Delivery:** April 2022
- **Publication:** March 2023
- **Domestic Agent:** Sam Stoloff

GOODBYE, EASTERN EUROPE: *An Intimate History of a Divided Place*

“Eastern Europe is disappearing. Not the physical place, but the idea. Whatever held the region together in the mind’s eye — a shared experience of occupation and exclusion, the permanent-seeming weight of economic backwardness, treasured memories of defeat — is gone, or at least not as present as it had been.” –J.M.

In the wake of the Soviet Union’s collapse, the bonds that held all the various nations of Eastern Europe together as Soviet satellites have dissolved, calling into question what exactly connects them, and whether there was ever any such place to begin with. But, Mikanowski argues, there really was something more to Eastern Europe than shared political subjection. In *GOODBYE, EASTERN EUROPE*, he takes readers on a journey through the former Soviet states to expose this complicated and complex history and introduce readers to the particular characteristics of the place.

From the Baltics to the Balkans, from Prague to Kiev, Jacob homes in on the vivid, tragicomic particulars of daily life, to weave together an unparalleled work of history and memory. Part history, part travelogue, part reading of the disparate canon of Eastern European literature, *GOODBYE, EASTERN EUROPE* will be a work in the tradition of Ian Frazier’s *Travels in Siberia*, or Simon Winder’s *Germania* or *Danubia*—an anatomy of a region as refracted through its literature, and a fascinating exploration of an incredibly diverse, complex, and surprising terrain.



CAMERON RUSSELL has spent the last eighteen years working as a model. With over 38 million views and counting, she gave one of the **top ten most popular TED talks of all time** on the power of image. She is the recipient of the 2018 *Harpers Bazaar Women of the Year Award* and the *GCFA's Changemaker Award*, and was nominated for a Shorty Award for her work organizing models to expose systemic sexual harassment and abuse in fashion. She has twice been named model of the year (humanitarian and social media star) by models.com, provider of the industry's most influential model rankings. In 2012 she graduated with honors from Columbia University with a degree in economics and political science.

- **US & Can:** Random House
- **UK + Translation:** FGLA
- **Unedited MS Available**
- **Edited MS Expected February 2023**
- **Publication:** Fall 2023
- **Domestic Agent:** Caroline Eisenmann

HOW TO MAKE HERSELF AGREEABLE TO EVERYONE: *A Memoir*

“The main job of a model is to learn to predict what feeling your body will elicit in someone else’s body.”

In a culture that generally still clings to the stereotype of a model as solely beautiful surface, Cameron Russell is used to being regarded as an outlier. A hugely successful model who has worked with the likes of Prada, Calvin Klein, Victoria’s Secret, H&M, Vogue and Elle, Russell is also an accomplished speaker, whose TED talk on image is one of the ten most viewed of all time, and a leading organizer and activist in the industry, one at the forefront of coordinating the #metoo movement in fashion and demanding better working conditions across the business.

In her ferocious, visceral memoir, *HOW TO MAKE HERSELF AGREEABLE TO EVERYONE*, Russell chronicles a life made of such tensions, and how they figure in the experience of so many models: navigating the dizzying space between appearances and interiors; coming of age as a subject in an industry that, at all turns, aimed to reduce her to an object; making money in an often-exploitative system while coming to understand and articulate her own deep reservations about capitalism. Reflecting on nearly two decades of modeling with an unflinching candor, the memoir spans Russell’s teenaged beginnings in the industry to her emergence as a forceful, change-making figure. *HOW TO MAKE HERSELF AGREEABLE TO EVERYONE* tells a story of how a body can be speechless, and how it can find ways into speech.

Intimate, harrowing, and deeply honest, *HOW TO MAKE HERSELF AGREEABLE TO EVERYONE* is a nuanced work about beauty, complicity, and the fight for a better world. The book combines an intellectually ambitious consideration of modeling in the vein of *MY BODY* with the shattered form and critical eye of *THE UNDYING*. An experimental memoir guided by narrative in the tradition of *IN THE DREAM HOUSE*, *THE ARGONAUTS*, or *THE CHRONOLOGY OF WATER*, the book is also a work of creative nonfiction by an author with a wide-ranging and established platform, like *LITTLE WEIRDS* or *HUNGER MAKES ME A MODERN GIRL*.



SARAH VIREN is the author of *Mine*, an essay collection that won the *River Teeth* Book Prize and was a finalist for both the PEN/Diamonstein-Spielvogel Award for the Art of the Essay and a Lambda Literary Award. Her podcast “The Inbox” was based on a viral essay published by *The New York Times Magazine*. Sarah’s creative work has been supported by an NEA Fellowship and a Kerouac House Writing Residency, and her writing appears in the *New York Times Magazine*, the *Oxford American*, *Texas Monthly*, and elsewhere. An assistant professor of creative nonfiction at ASU, she is a graduate of the Nonfiction Writing MFA at the University of Iowa.

- **World English:** Scribner
- **Translation:** FGLA
- **Final Manuscript Available**
- **Publication:** June 2023
- **Domestic Agent:** Matt McGowan

AUTOBIOGRAPHY OF SHADOWS: *A Memoir*

Autobiography of Shadows is a coming-of-age and coming out story set in Florida during the 1990s. It is here, at the age of fourteen, that Sarah comes under the influence of a male teacher, Dr. Y., who insists his students think for themselves, that they question everything. Sarah takes this existential challenge to heart, rebelling intellectually, spiritually, culturally, while claiming her queer identity as she falls in love with her best friend Kara. Dr. Y. begins to undergo his own foundational transformation, as well, becoming a born-again Catholic who starts to traffic in conspiracy theories and Holocaust denialism.

Sarah sets out in *AUTOBIOGRAPHY OF SHADOWS* to find out why a beloved mentor peddled lies to them but while Viren looks back to try to pin down this slippery history, an urgent, present-day crisis hits as a friend begins to lodge false sexual harassment complaints against Sarah and her wife in a bid to win a teaching job he’s in competition with Sarah for.

Inflected with adolescent and epistemological upheaval, *Autobiography of Shadows*, expanding on her her viral *New York Times Magazine* essay, looks at the ways knowledge and self-knowledge can be elusive as well as the long-term damage disinformation and deceit can have on our culture, particularly on the youngest and most vulnerable among us, and what reckoning with truth and honesty looks like in our personal histories.

Praise for MINE:

- Winner of 2020 Great Lakes Colleges Association New Writers Award for Creative Non-fiction**
- Longlisted for the PEN/Diamonstein-Spielvogel Award for the Art of the Essay**
- 2019 Lambda Literary Award Finalist for Lesbian Memoir/Biography**
- Silver Winner for Essays in 2018 Foreword INDIES Book of the Year Awards**

“With wonderfully precise and evocative prose, Sarah Viren takes us deeply into her search for her very self. ... MINE is not only moving, it is instructive and nourishing in a way that only art can deliver. This book is a gem.” —**Andre Dubus III, author of *House of Sand and Fog***

“Sarah Viren is a writer of extraordinary wisdom and grace ... I am always taken aback, in the end, when her essays—cunningly, imperceptibly—gather within themselves such stunning emotional power.”
—**Kerry Howley, author of *Thrown***



GRETCHEN REYNOLDS has covered exercise science for *The New York Times* for over a decade, and is one of the most esteemed voices in her field. Her column for the NYT (Phys Ed) has tens of thousands of subscribers, which includes an international audience. The column appears in syndication every week in the *Sydney Morning Herald* and the *Irish Times* and frequently in other major papers in Europe and South Asia. It also runs every week in *The International New York Times*.

- **WO English:** Avery
- **Other Translation:** FGLA
- **Proposal available**
- **Delivery:** Winter 2023
- **Publication:** Spring 2024
- **Domestic Agent:** Sam Stoloff

QUICK: The New Science of How Little Exercise We Can, Maybe, Get Away With

Every Wednesday, Gretchen Reynolds singlehandedly influences how millions of Americans work out. In her Phys Ed column for *The New York Times*, she debunks myths, spurs conversation, and creates arguments among her readers by questioning widely held beliefs about exercise. Gretchen’s first book, *THE FIRST TWENTY MINUTES* (Avery, 2012) expanded on these ideas to make a case for the very short workout. The book spent **four weeks on the NYT bestseller list** and has revolutionized the exercise science field.

But over the last decade, the field has encountered a slew of new research showing that there is no one size fits all exercise plan. We all know that in nutrition, one diet will help one person lose weight while making another person gain weight—and we are now realizing that this holds true for exercise too.

In *QUICK*, Reynolds will draw on new research in the exercise science field to explore how much each person should move, in what ways, and why, according to today’s best experts. *QUICK* will delve into what we gain physically, emotionally and biochemically from different types of exercise, and why one person’s ideal workout won’t necessarily be the best approach for someone else. Readers will be left with an understanding of how much exercise they need; what kind; and how this matters for the body and mind as a whole.

Praise for *THE FIRST TWENTY MINUTES*:

**** Four weeks on *New York Times* Bestseller list****
****Over 80k copies sold in US And UK****

“Solid advice with motivational oomph to get you up and running.” –*Kirkus Reviews*

“The author pulls no punches—with good humor she zeroes in and proves that almost everything we think we know about exercise is wrong.” –*Publishers Weekly*

Current Licenses: Random House Mexico (Spain), Eksmo (Russia)

Previous Licenses: Grup Media Litera (Romania), Moda Ofset (Turkey) Contents Cave (Korea), Sun Color (Complex Chinese), Atena Kustannus (Finland), EPH (Croatia)



KYLE CHAYKA covers technology and culture on the internet for *The New Yorker*. He has contributed chapters to *READING POP CULTURE: A Portable Anthology and A Companion to Digital Art* and his writing has appeared in the *New York Times Magazine*, *New York Magazine*, *The New Republic*, *Rolling Stone*, *n+1*, *The Verge*, *The Paris Review*, and other publications. He began his career as a visual art critic for *Hyperallergic* in Brooklyn, and now lives in Washington, D.C.

- **US & Can:** Doubleday
- **UK:** Bonnier
- **Korea:** MiraeBooks
- **Spain:** Gatopardo
- **China (simple):** China Translation & Publishing House
- **Dutch:** Ten Have
- **Other Translation:** FGLA
- **Proposal available**
- **MS Due:** Fall 2022
- **Publication:** Fall 2023
- **Domestic Agent:** Caroline Eisenmann

FILTERWORLD: How Algorithms Flattened Culture

You've seen the smooth, uncanny artifacts: a blank, white café that looks like it could be located anywhere in the world; TikTok dance videos repeating in a dull echo; restaurant design and food plating which begs to be posted on Instagram; endlessly bingeable streaming television; influencers' faces made up and surgically altered towards a certain photogenic ideal. While appearing in different mediums, these pieces of culture are characterized by a slick sameness. Rather than provoking us, they're pleasing, ambient, frictionless.

In this new book, Kyle Chayka argues that these seemingly disparate cultural phenomena all have been shaped by a similar force: the algorithms governing and filtering the content that appears on digital platforms. We increasingly live in a world where the culture we encounter is not simply curated by these algorithms, but in which algorithms profoundly determine and shape culture itself in both digital and physical spaces. Chayka names this new reality, of a world both inescapably mediated and changed by algorithmic filtration, "Filterworld".

In *FILTERWORLD*, Chayka traces a brief history of how we arrived in this place—from the rise of the algorithm through the corresponding erosion of human curation and taste—before launching into a penetrating exploration of the flat hallmarks of Filterworld byproducts and the way that algorithmically determined taste is fundamentally reshaping human identity. Ultimately a pointed critique of the frictionless culture of Filterworld, the book turns towards what we might do to escape and dismantle this numbing cycle.

Building on the popular criticism Kyle Chayka has published for both *The New Yorker online* and elsewhere, *FILTERWORLD* is the product of a career spent as one of our keenest observers of the intersection of technology and modern culture. While much has been written about the way that algorithms impact everything from news to policy, there has been no major book published on the impact of algorithms on culture. *FILTERWORLD* will appeal strongly to readers of Jia Tolentino's *TRICK MIRROR* and Jenny Odell's *HOW TO DO NOTHING*: a book that not only seeks to give language to the slippery ways that technology is reshaping our lived experience, but also gives readers tools to imagine a world in which things could be otherwise.



CODY DELISTRATY is the culture editor at *The Wall Street Journal Magazine*. He has written essays and criticism for *The New York Times*, *The New Yorker*, *The Atlantic* and, while living in Paris for several years, he was the European arts columnist for *The Paris Review*. He has degrees in politics from New York University and history from the University of Oxford. *British Vogue* named him a best young writer of the year; and he has given corporate talks about tragedy, art, and creativity to companies like PwC.

- **US & Can:** HarperCollins
- **UK + translation:** FGLA
- **Proposal available**
- **Delivery:** Spring 2023
- **Publication:** Spring 2024
- **Domestic Agent:** Caroline Eisenmann

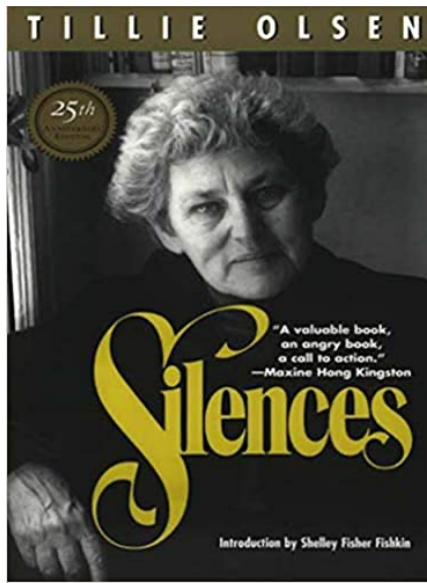
THE GRIEF CURE: *The High-Stakes Business of Making Tragedy Disappear*

When we actually talk about it, it's mostly behind closed doors: in therapist's offices, in support groups, or with close friends and family, if they're willing to listen. There are few human experiences as hugely universal, and yet as intensely private, as grief. A wave of public sympathy is offered when tragedy occurs, but then we're expected to work through our feelings on our own, with the goal of returning to normal life as soon as possible.

This was writer and critic Cody Delistraty's expectation after his mother died of cancer. Except he found himself struggling with how little of a roadmap there was for his grief—or the way that it derailed his life, defying commonly-held notions of what normal mourning might look and feel like. He began to ask himself: was it possible that he was grieving wrong? Did other people actually feel like this? That dissonance sparked the beginning of an obsession: to understand how we handle tragedy and grief today, and how his own feelings measured up.

What he found, through both reporting and academic study, is that our modern conception of grief is different than it's been through much of history. Since about the Second World War, Americans have largely believed they should grieve alone and get over it. This attitude is relatively new—historically, grief has had a commonly accepted place in public life—but our highly individual, productivity-obsessed culture has transformed grief into a solitary experience, and one we think of as a form of virtuous work.

THE GRIEF CURE takes the reader through our contemporary understanding of grieving—and how so many of our foundational notions, like the five stages of grief, deeply miss the mark. The book then moves through the big business that has emerged to capitalize on this private and commodified form of mourning: the Silicon Valley companies developing a technological cure to grief, grifters selling quick solutions, the consultants treating tragedy as a productivity drag. Drawing deeply on a cultural and social history of grief and tragedy, as well as those on the forefront of developing new communal approaches to mourning, the book finally looks towards what more functional responses to grief might look like moving forward.



TILLIE OLSEN (1912-2007), is internationally renowned for her powerful writing about the inner lives of working-class families, women, and minorities. Her books, *TELL ME A RIDDLE*, *YONNONDIO*, *SILENCES*, and her essays and lectures, have been translated into twelve languages.

- **WO English:** The Feminist Press
- **Spain:** Las Afueras
- **Simplified Chinese:** Ginkgo
- **Germany:** Aufbau Verlag
- **Italy:** Bompiani
- **Other Translation:** FGLA
- **Books & Final Manuscript Available**
- **Publication:** Reissued, 2003
- **Domestic Agent:** Jade Wong

SILENCES

“What Tillie Olsen has to say . . . is of primary importance to those who want to understand how art is generated or subverted and to those trying to create it themselves.” —Margaret Atwood, *New York Times Book Review*

“Language is power, and Olsen does a masterful and compassionate job here of showing who has been denied language in America, and why, and by whom.” —George Saunders, *Vulture*

First published in 1978, *SILENCES* single-handedly revolutionized the literary canon. In this classic work, Olsen broke open the study of literature and discovered a lost continent—the writing of women and working-class people. From the excavated testimony of authors’ letters and diaries we learn the many ways the creative spirit, especially in those disadvantaged by gender, class and race, can be silenced. Olsen recounts the torments of Melville, the crushing weight of criticism on Thomas Hardy, the shame that brought Willa Cather to a dead halt, and struggles of Virginia Woolf, Olsen’s heroine and greatest exemplar of a writer who confronted the forces that would silence her. The reissued twenty-fifth-anniversary edition includes Olsen’s now infamous reading lists of forgotten authors and a new introduction and author preface.

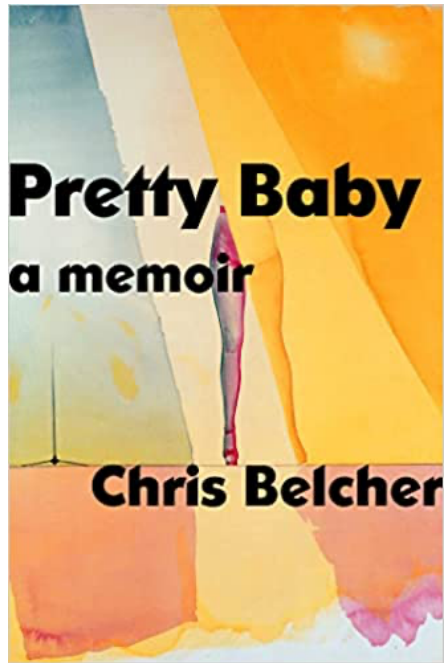
Praise for *SILENCES*:

“A valuable book, an angry book, a call to action.” —Maxine Hong Kingston

“Silences helped me to keep my sanity many a day.” —Gloria Naylor, author of *Mama Day*

“[Silences is] ‘the Bible.’ I constantly return to it.” —Sandra Cisneros, author of *The House on Mango Street*

“Silences will, like *A Room of One’s Own*, be quoted where there is talk of the circumstances in which literature is possible.” —Adrienne Rich, author of *Diving into the Wreck*



CHRIS BELCHER, is a writer, professor, and former sex worker. She completed a PhD in English at the University of Southern California, where she now teaches Gender and Sexuality Studies. Under her working name, Natalie West, she edited the acclaimed anthology *WE TOO: Essays on Sex Work and Survival*. Born and raised in West Virginia, she now lives in Los Angeles with her partner and two orange cats.

- **US + Can:** Avid Reader Press (S&S)
- **UK & Translation:** FGLA
- **Edited Manuscript Available**
- **Publication:** July 2022
- **Domestic Agent:** Jade Wong-Baxter

PRETTY BABY: *A Memoir*

A queer teen rebel escapes small-town Appalachia and becomes Los Angeles's Renowned Lesbian Dominatrix in this searing and darkly funny memoir that upends our understanding of sexuality, class, and power.

From an early age, Belcher appeared destined for a life of conventional femininity. At all of eight months old, she took first place in an infant beauty contest, a minor glory that tends to follow you around a working-class town of 1,600 people in rural Appalachia. As a high school freshman, she goes along with what's expected of her: joining the cheerleaders and winning over the boys. But admiration is fleeting, double standards are enraging, and Belcher is restless for a chance to act on her own desires. When she falls in love with another girl and shares the secret of her queerness, the conservative community that had once celebrated its prettiest baby swiftly turns on her.

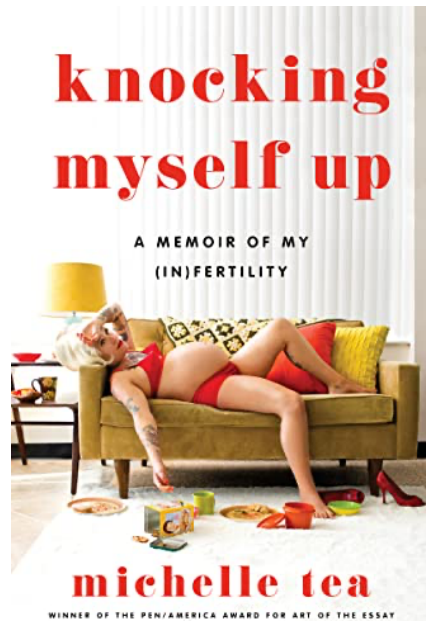
A decade later and two thousand miles away, living in Los Angeles and trying to stay afloat in the early years of a PhD program, Belcher plunges into the work of a pro-domme. Branding herself as LA's Renowned Lesbian Dominatrix, she specializes in male clients who want a woman to make them feel worthless, shameful, and weak—all the abuse regularly heaped upon women for free. Belcher is paid to be the keeper of the fantasies that they can't enact in their everyday relationships. But moonlighting as a sex worker also carries risks, like the not-so-submissive who tries to turn the tables and the jealous client who seeks revenge through blackmail. Belcher refuses to feel shame about the work she does, but fear that her doctorate program won't approve—even in the field of gender and sexuality studies—burdens her with a double life. *Pretty Baby* is her second coming out.

As Lisa Taddeo's *New York Times* bestseller *THREE WOMEN* gave us a revelatory look inside female desire, this sharp and discerning memoir dissects male desire—its harm, its greed, and its secrets—and examines how queerness could hold the answers to subverting it.

“Count me among Chris Belcher's forever fans. *Pretty Baby* is a taut and intelligent story of defining one's selfhood and relationship ideals while toggling between the seemingly disparate worlds of sex work and academia.” —**Melissa Febos, author of *Whip Smart* and *Body Work***

“Chris Belcher's *Pretty Baby* reminds me why I fell in love with memoirs in the first place.”
—**Saeed Jones, author of *How We Fight for Our Lives***

“*Pretty Baby* is an unflinching, layered exploration of sexuality, queerness, and power that isn't afraid of gray areas or contradictions” —**Lilly Dancyger, author of *Negative Space***



MICHELLE TEA is the author of over a dozen books of memoir and fiction, and the recipient of awards from PEN/America and the Guggenheim, Lambda Literary, and Rona Jaffe Foundations. She produces and hosts the *Your Magic podcast*, wherein she reads tarot cards for prominent artists including Roxane Gay, Alexander Chee, and Phoebe Bridgers. Her books have been translated into Japanese, Slovenian, German, Italian, and Swedish.

- **WO English:**
Dey Street Books / HarperCollins
- **Other Translation:** FGLA
- **Edited Manuscript Available**
- **Publication:** August 2022
- **Domestic Agent:** Alison Lewis

Knocking Myself Up: A Memoir of My (In)Fertility

****Sold in a six-figure deal, at auction****

From PEN/America Award winner, 2021 Guggenheim fellow, and beloved literary and tarot icon Michelle Tea, the hilarious, powerfully written, taboo-breaking story of her journey to pregnancy and motherhood as a 40 year-old, queer woman.

Written in intimate, gleefully TMI prose, *Knocking Myself Up* is the irreverent account of Tea’s route to parenthood—with a group of ride-or-die friends, a generous drag queen, and a whole lot of can-do pluck. Along the way she falls in love with a wholesome genderqueer a decade her junior, attempts biohacking herself a baby with black market fertility meds (and magicking herself an offspring with witch-enchanted honey), learns her eggs are busted, and enters the Fertility Industrial Complex in order to carry her younger lover’s baby.

With the signature sharp wit and wild heart that have made her a favorite to so many readers, Tea guides us through the maze of medical procedures, frustrations and astonishments on the path to getting pregnant, wryly critiquing some of the systems that facilitate that choice (“a great, punk, daredevil thing to do”). In *Knocking Myself Up*, Tea has crafted a deeply entertaining and profound memoir, a testament to the power of love and family-making, however complex our lives may be, to transform and enrich us.

Praise for AGAINST MEMOIR: *Complaints, Confessions & Criticisms*

****Winner of the PEN/Diamonstein-Spielvogel Award for the Art of the Essay****

“Eclectic and wide-ranging. . . . A palpable pain animates many of these essays, as well as a raucous joy and bright curiosity.” —*The New York Times*

“The best essay collection I’ve read in years.” —*The New Republic*

“Michelle Tea’s is a singular voice — brilliant but also irreverent, optimistic but also abrasive, as curious as it is critical. . . . Reading Tea can feel like conversing with your smartest friend, and it’s one of those hangouts you never want to end.” —*Buzzfeed*

“The author’s kindness and intelligence is a barbiturate in the telling of a bold memoir that details abuse, addiction, sex and the communities brought together through American counterculture.” —*Irish Times*



MARGO STEINES is a recent graduate from the University of Arizona MFA program and her work has appeared in *Brevity*, *The Sun*, and in the *New York Times*.

- **US & Can:** W.W. Norton
- **Translation:** UK & FGLA
- **Manuscript Available**
- **Publication:** June 2023
- **Domestic Agent:** Matt McGowan

THE ZOOLOGY OF PAIN

In 2020 Margo Steines was pregnant and quarantined in a southwestern desert city during the hottest summer on record. As her life shrunk down to the space of her growing body in her small apartment, she was forced to reckon with the troubled history of her body and the bodies she has known. *The Zoology of Pain* alternates between these two timelines: the present, a ruminative memoir of her high-risk pregnancy, and her past experiences with various forms of violence and extremity: weird sex, compulsive athletics, farming for people who are not farmers, fighting in cages, chronic illness.

Steines has lived various lives that have positioned her well to tell these stories and to consider their meaning. As a teenager in New York City she became a professional dominatrix. Ten years later, she pivoted from sex worker to welder on a high-rise building crew. In both of those spaces she was afforded uncommon vantage points from which to see how masculinity and power coalesce. In each, her body was the price of that access. She also participated in competitive endurance sports as an athlete, and in combat sports as a writer and researcher. She ran two homestead farms, struggled through a mysterious chronic illness, and recovered from a number of addictions.

The Zoology of Pain is an intimate, witty, and propulsive memoir of a body at the brink that incorporates immersion journalism and cultural criticism. Often harrowing, the profound tension in this book comes in the nuanced and measured writing, a mindful essaying of roughness and kindness and a complicated sort of triumph over the desire to suffer. At its heart, it is a book about tenderness, and as such it is written to the reader who has struggled to treat themselves with care—who has had a troubled relationship to their own body, and who has made some questionable choices. There is a lot of redemption available here for that reader, without any falsely neat endings.

“*The Zoology of Pain* is a perfect book. Reading it felt like consuming something designed precisely for me and of course, I won’t be alone in this—that is the genius of great works of art: they reach our deepest interiors by naming the unspoken ordinary, the things we fear seeing or being seen as. There is nothing ordinary about this book, however. It is a brainy, elegant, erotic, brutal, funny, hypnotic achievement by an author obsessed with the far reaches of what it means to live in a body, and how some kinds of love look like violence while others can be medicine. It has made a devotee of me; I’ll read anything Margo Steines ever writes.” –Melissa Febos, author of *Girlhood* and *Whip Smart*

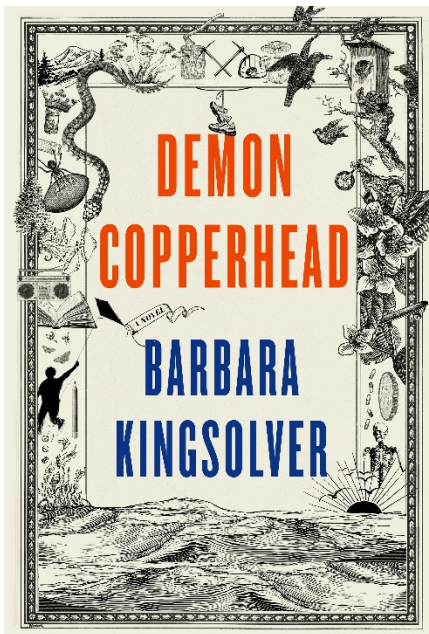
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FRANCES GOLDIN LITERARY AGENCY, INC.

FICTION

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BARBARA KINGSOLVER is the author of nine bestselling novels, including *The Poisonwood Bible* and *The Bean Trees*. Her work of narrative nonfiction is the enormously influential bestseller *Animal, Vegetable, Miracle*. Kingsolver's work has been translated into more than 20 languages and has earned literary awards and a devoted readership at home and abroad. She was awarded the National Humanities Medal, our country's highest honor for service through the arts, as well as the prestigious Dayton Literary Peace Prize for her body of work.

US & Can: HarperCollins

UK: Faber & Faber

France: Albin Michel

Translation: FGLA

Edited MS expected April 2022

Publication: Fall 2022

Domestic Agent: Sam Stoloff

DEMON COPPERHEAD

DEMON COPPERHEAD is the story of a boy born to a teenaged single mother in a single-wide trailer, with no assets beyond his dead father's good looks and copper-colored hair, a caustic wit, and a fierce talent for survival. In a plot that never pauses for breath, relayed in his own unsparing voice, he braves the perils of foster care, child labor, derelict schools, athletic success, addiction, disastrous loves, and crushing losses. A modern retelling of Dickens' *David Copperfield*, which transposes that epic novel, chapter by chapter, to a modern place and time: the American south.

David Copperfield was Dickens' cri de coeur about Victorian society's negligence of impoverished children and in **DEMON COPPERHEAD**, Barbara similarly explores the negligence of children through the for-profit foster care system, which has seen an influx of orphaned children since the onset of the opioid epidemic.

Praise for Barbara Kingsolver:

“Possessed of an extravagantly gifted narrative voice, Kingsolver blends a fierce and abiding moral vision with benevolent concise humor. Her medicine is meant for the head, the heart and the soul.” —*New York Times Book Review*

“Immensely readable, warmhearted...brimming with down-home wisdom and endearing characters.” —*Boston Globe*

“Kingsolver makes you care about her characters to the point of tears; she is bitingly funny—and she writes like a dream.” —*San Francisco Chronicle*

“There is no one quite like Barbara Kingsolver in contemporary literature. Her dialogue sparkles with sassy wit and the earthy poetry of ordinary folks' talk; her descriptions have a magical lyricism rooted in daily life but also on familiar terms with the eternal.” —*Washington Post*

Licenses for UNSHELTERED: UK (Faber & Faber), Editions Rivages (French), Mondadori Editore (Italian), Thinkindom (Simplified Chinese), Uitgeverij Orlando (Dutch), Zenon (Turkish), Laguna (Serbian), Curtea Veche (Romanian), Matica Makedonska (Macedonian)



ÁLVARO ENRIGUE is the award-winning author of five novels and two books of short stories. His first *novel* *La muerte de un instalador* won the 1996 Joaquín Mortiz Prize. In 2007, the “Bogotá39” project named him one of the most promising Latin American writers of his generation. He was, in 2008, *GQ* Magazine’s (Latin America) Writer of the Year. In 2011 he was awarded the Cullman Fellowship by the New York Public Library Center for Scholars and Writers. His novel *SUDDEN DEATH* (2013) was awarded the Premio Herralde and published in 14 languages.

US & Can: Riverhead

UK: Harvill Secker

WO Spanish: Anagrama (Fall 2022)

Translation: FGLA

****Final Spanish manuscript & English language sample and plot summary available****

Full English translation: Fall 2022

Publication: Fall 2023

Domestic Agent: Ria Julien

OF EMPIRES WAS YOUR DREAM

Álvaro Enrigue returns to sixteenth century Mexico, in his wildly inventive new novel, to reimagine the final face-off between Cortes and Moctezuma, where Malinalli and a hallucinogenic cactus will save the empire, rout Cortes, and rewrite the history of the world.

Part revisionist epic, part sublime comedy *Of Empires Was Your Dream* takes place over a span of seven hours, as the Aztec Emperor Moctezuma hosts Cortes and his fellow Spanish conquistadors at the Emperor’s palace in Tenochtitlan, all the while unaware that the Spaniards have amassed enemy forces at the empire’s gates.

Moctezuma, for his part, is an emperor in the late style—decadent, melancholic and retreating from political life into the company of his priests and shamans. Having sent his Empress, along with his priests and chief counsel, to host their guests, Moctezuma spends the better part of a languid afternoon locked away from the conflict, lurching, napping, and taking increasing doses of hallucinogens. Meanwhile, over an elaborate and nauseating meal with the Spaniards, the empress Atotozin and Tenochtitlan’s mayor are confounded and overcome with concern that the empire will be lost to hostile guests whom they have welcomed.

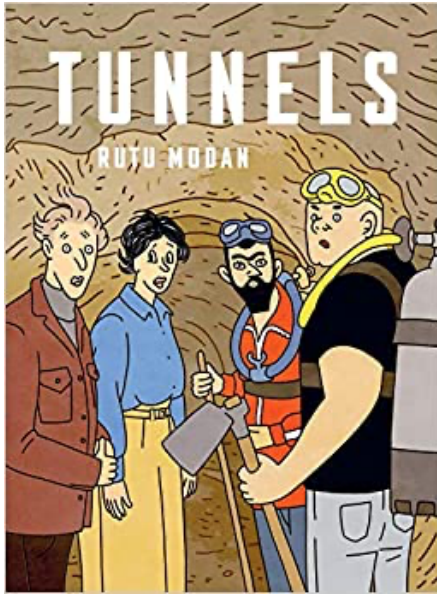
Told in four parts—Before the Siesta, The Imperial Nap, The Afternoon and Hernan Cortes’ Dream—the novel closely chronicles the unfolding diplomatic drama—from the folly of the conquistadors, to the palace intrigue of nobles, to the psychedelic religiosity of the emperor. Painting on a rich historic canvas, the novel takes up the question of civilization—turning on its head the civilized and the civilizer—with humor, levity, and not without blood.

Natasha Wimmer has provided a translated sample and plans to complete the English the translation by early summer.

Praise for *SUDDEN DEATH*:

“Brilliantly original. The best new novel I’ve read this year.” —Salman Rushdie

“[Enrigue’s] approach has both great entertainment value and intellectual appeal... Splendid.”
—Larry Rohter, *New York Times*



RUTU MODAN is the internationally acclaimed author of the graphic novels *EXIT WOUNDS* and *THE PROPERTY*. Both were winners of the Will Eisner Award for best graphic novel of the year. Modan is a widely published illustrator and children's book author, and a professor at Jerusalem's prestigious Bezalel Academy of Art & Design.

WO English: Drawn + Quarterly

Translation: FGLA

French: Actes Sud | **German:** Carlsen

Spanish: Salamandra | **Catalan:** Finestres

Italian: Lizard

Russian: Boomkniga

Polish: Kultura Gniewu

Hebrew: Keter Books

Books + Final MS Available

Publication: October 2021

Domestic Agent: Sam Stoloff

TUNNELS

Two-time Eisner Award winner Rutu Modan's third graphic novel, *TUNNELS*, is her deepest and wildest yet. Potent and funny, Modan reveals the Middle East as no westerner could.

When a great antiquities collector is forced to donate his entire collection to the Hebrew University in Jerusalem, his daughter Nili Broshi sees her last chance to finish an archaeological expedition begun decades earlier—a dig that could possibly yield the most important religious artifact in the Middle East. Motivated by the desire to reinstate her father's legacy as a great archaeologist after he was marginalized by his rival, Nili enlists a ragtag crew—a religious nationalist and his band of hilltop youths, her traitorous brother, and her childhood Palestinian friend, now an archaeological smuggler. As Nili's father slips deeper into dementia, warring factions close in on and fight over the Ark of the Covenant!

Backed by extensive research into this real-world treasure hunt, Rutu Modan sets her affecting novel at the center of a political crisis. She posits that the history of biblical Israel lies in one of the most disputed regions in the world, occupied by Israel and contested by Palestine. Often in direct competition, Palestinians and Israelis dig alongside one another, hoping to find the sacred artifact believed to be a conduit to God.

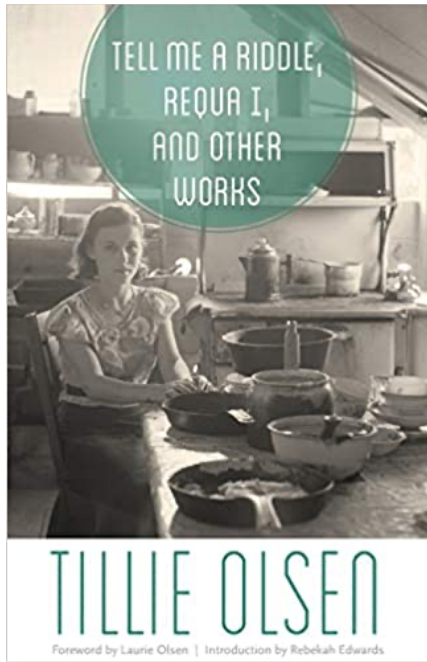
* *TUNNELS* was originally published in Hebrew by Keter Books, and was translated into English by Ishai Mishory.

Praise for *TUNNELS*:

****Named a best graphic novel of the year by *The New York Times*, *The Guardian*, *Variety*, and *Forbes*****

“Affecting... brightly colored and perfectly paced, [Modan's three graphic novels] have established her as her country's most renowned comics artist.” —Gal Beckerman, *The New York Times*

“Complex and thrilling... If Modan has given us a tightly plotted adventure story, she has also delivered a brilliantly daring satire. ... I expect *Tunnels* to win all the prizes, and to be read and reread for decades to come.” —Rachel Cooke, *The Guardian*



TILLIE OLSEN (1912-2007) is internationally renowned for her powerful writing about the inner lives of working-class families, women, and minorities. Her books, *TELL ME A RIDDLE*, *YONNONDIO*, *SILENCES*, and her essays and lectures, have been translated into twelve languages.

- **US & Can:** Univ. Nebraska Press
- **UK:** Virago
- **Spain:** Las Añetas
- **Portugal:** Editores Anitgona
- **Sweden:** Bonnierförlagen
- **Simplified Chinese:** Ginkgo
- **Germany:** Aufbau Verlag
- **Other Translation:** FGLA
- **Books & Final MS Available**
- **Publication:** Reissued, 2013
- **Domestic Agent:** Jade Wong-Baxter

TELL ME A RIDDLE, REQUA I, & OTHER WORKS

“The four pieces in *TELL ME A RIDDLE* are lyrical bulletins of working-class family life, charged with emotional detail and delivered with an attention to the rhythms of consciousness more rigorous and powerful than most of what is called realism.” –A.O. Scott, *New York Times*

A century after her birth, Tillie Olsen’s writing is as relevant as when it first appeared; indeed, the clarity and passion of her vision and style have, if anything, become even more striking over time. Collected here for the first time are several of Olsen’s nonfiction pieces about the 1930s, early journalism pieces, and short fiction, including the four beautifully crafted, highly celebrated stories originally published as her short story collection entitled *TELL ME A RIDDLE*: “I Stand Here Ironing,” “Hey Sailor, What Ship?,” “O Yes,” and “Tell Me a Riddle.” Also included, for the first time since it appeared in the 1971 Best American Short Stories, is “Requa I.”

In these stories, as in all of her work, Olsen set a new standard for the treatment of women and the poor and for the depiction of their lives and circumstances. In her hands, the hard truths about motherhood and marriage, domestic life, labor, and political conviction found expression in language of such poetic intensity and depth that their influence continues to be felt today.

An introduction by Olsen’s granddaughter, the poet Rebekah Edwards, and a foreword by her daughter Laurie Olsen provide a personal and generational context for the author’s work.

Praise for *TELL ME A RIDDLE*:

“[Tillie] had invented a literary tradition of her own. . . . Every line is measured, compressed, resonant, stripped bare, so that paragraph after paragraph achieves the shocking brevity and power of the best poems. . . . By now I have read *TELL ME A RIDDLE* so often that it is essentially memorized.” —Scott Turow, on NPR’s *You Must Read This*

“As a great work of literary art [*TELL ME A RIDDLE*] will be read as long as the American language lasts.” —Julian Moynihan

“Everything [Olsen] has written has become almost immediately a classic.” —Robert Coles

“[*TELL ME A RIDDLE* is] enough to make [Olsen’s] name a truly important one in writing. . . . She can spend no word that is not the right one.” —Dorothy Parker



DELIA CAI is a *Vanity Fair* staff writer, covering celebrity, style, and culture for the Vanities section. Previously, she was the trends lead at *BuzzFeed*, and is also the creator of the weekly media newsletter *Deez Links* (11K subscribers), which has been highlighted in *Vanity Fair*, *The New York Times*, and the *Columbia Journalism Review*. Her essays and reporting have appeared in *GQ* and *The Cut*.

- **North American:** Ballantine (PRH)
- **UK & Translation:** FGLA
- **Edited Manuscript Available**
- **Publication:** January 2023
- **Domestic Agents:** Caroline Eisenmann & Jade Wong-Baxter

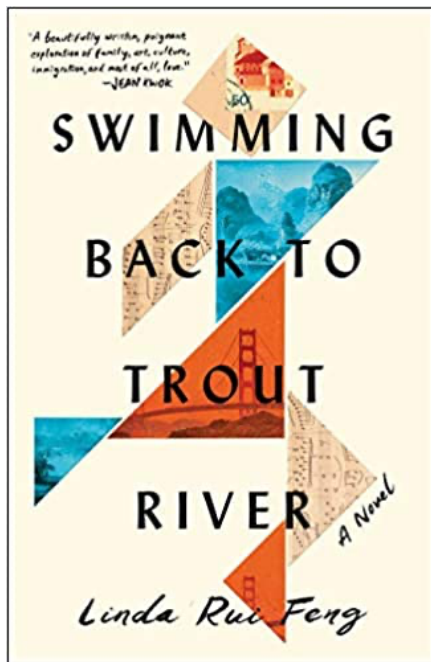
CENTRAL PLACES

****sold in a six-figure deal****

When her boyfriend Ben proposes, it seems like twenty-six-year-old Audrey Zhou really has it all: a handsome, successful fiancé, a skyrocketing career as a magazine sales rep, and an idyllic home in Brooklyn. The problem? She now finally has to introduce Ben to her strict Chinese immigrant parents, which means bringing him back to her tiny hometown, Hickory Grove: a place she hasn't visited since graduating high school and fleeing central Illinois eight years ago. Ben, with his born-and-bred New York upbringing and supportive WASP family, doesn't understand why Audrey never goes home, why she dreads fighting with her mom every time they're in the same room, or why she wants to avoid all her high school friends. Audrey is desperately hoping to just muddle through the week before retreating back to their real lives in New York.

But their visit to Hickory Grove becomes even more complicated when Audrey runs into an old high school flame. Kyle, an easygoing stoner and Audrey's longtime unrequited crush, knows what it's like to be an outsider in a small and overwhelmingly white town, and the connection between the two quickly rekindles despite the years apart. As Audrey and Kyle grow closer, and Ben struggles to fit in or to understand his fiancée's erratic behavior, Audrey begins to question the narratives she's constructed about her past. When her relationships with her family, Ben, and Kyle all reach a tipping point, Audrey must reexamine her fraught relationship to home before she shatters the new life she has so carefully built.

A send-up of the age-old country mouse, city mouse fable as told through the lens of an intergenerational immigrant tale, *CENTRAL PLACES* combines a wicked sense of humor and propulsive plot with sharp social commentary about identity, family and belonging. A darkly funny and intimate story – in the vein of Jenny Zhang, if she were to write a Hallmark movie – the novel will appeal to readers of *QUEENIE*, *SUCH A FUN AGE*, and *WRITERS AND LOVERS*.



LINDA RUI FENG is a graduate of Harvard and Columbia University, and is currently a professor of Chinese cultural history at the University of Toronto. She has been twice awarded a MacDowell Fellowship for her fiction, and her writing has appeared in journals such as *The Fiddlehead*, *Kenyon Review*, and *Washington Square Review*. This is her first novel.

- **US:** Simon & Schuster
- **Canada:** Simon & Schuster Canada
- **Italy:** Piemme
- **Translation & UK:** FGLA
- **Books & Final Manuscript available**
- **Publication:** August 2021
- **Domestic Agent:** Caroline Eisenmann

SWIMMING BACK TO TROUT RIVER

A lyrical novel set against the backdrop of China’s Cultural Revolution that follows a father’s quest to reunite his family before his precocious daughter’s momentous birthday, which Garth Greenwell calls “one of the most beautiful debuts I’ve read in years.”

In the summer of 1986 in a small Chinese village, ten-year-old Junie receives a momentous letter from her parents, who had left for America years ago: her father promises to return home and collect her by her twelfth birthday. But Junie’s growing determination to stay put in the idyllic countryside with her beloved grandparents threatens to derail her family’s shared future.

What Junie doesn’t know is that her parents, Momo and Cassia, are newly estranged from one another in their adopted country, each holding close private tragedies and histories from the tumultuous years of their youth during China’s Cultural Revolution. While Momo grapples anew with his deferred musical ambitions and dreams for Junie’s future in America, Cassia finally begins to wrestle with a shocking act of brutality from years ago. In order for Momo to fulfill his promise, he must make one last desperate attempt to reunite all three members of the family before Junie’s birthday—even if it means bringing painful family secrets to light.

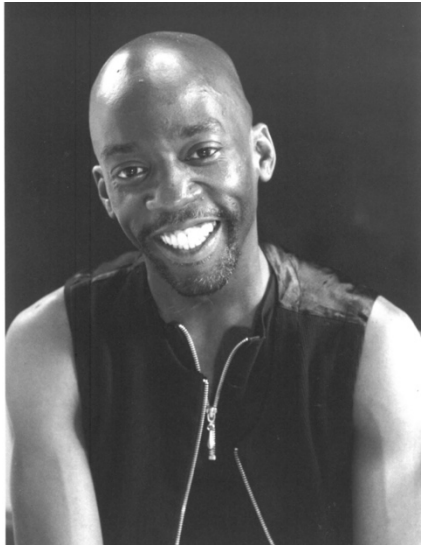
In *SWIMMING BACK TO TROUT RIVER*, Linda Rui Feng elegantly weaves together the stories of Junie, Momo, Cassia, and Dawn—a talented violinist from Momo’s past—while depicting their heartbreak and resilience, tenderly revealing the hope, compromises, and abiding ingenuity that make up the lives of immigrants.

LOGLISTED FOR THE 2022 PEN/HEMMINGWAY AWARD FOR DEBUT NOVEL
SHORTLISTED FOR THE 2021 CENTER FOR FICTION FIRST NOVEL PRIZE
LOGLISTED FOR THE 2021 SCOTIABANK GILLER PRIZE
LOGLISTED FOR THE 2022 ASPEN WORDS LITERARY PRIZE

“With lean prose and assured storytelling, this debut novel describes a family fractured by geography, ambition and the ripple effects of China’s tumultuous 20th-century history.” —*New York Times Book Review*

“With disarmingly quiet prose, Feng digs beneath Cassia’s and Momo’s reluctance to mine their emotional depths as they struggle to grasp their individual experiences as well as their fractured relationship. Filled with tragedy yet touched with life-affirming passion.”

—★*Kirkus* (starred review)



ESSEX HEMPHILL was a black and gay writer, editor and activist who died in 1995 at 38. Mr. Hemphill, who was one of the many queer creators lost in the AIDS epidemic, remains an instrumental figure in gay American letters and in the lives of queer black artists at large.

WO English: New Directions
Translation: FGLA
Manuscript Expected July 2022
Publication: Spring 2023
Domestic Agent: Jade Wong-Baxter

THE SELECTED POEMS OF ESSEX HEMPHILL

The Selected Poems of Essex Hemphill is a new collection that celebrates the work and legacy of Essex Hemphill, a seminal poet known for his writing on Black and gay life in the late twentieth century.

“When I die,/honey chil’/my angels/will be tall/Black drag queens,” writes Essex Hemphill, who caught America by surprise – and grabbed its undivided attention – with his collection *Ceremonies*, first published to acclaim in 1992. *The Selected Poems of Essex Hemphill* brings together his charged, emotionally resonant poems from across his career, all of which reject popular notions of Black and gay tropes, and work to integrate all of Essex’s identities into a functioning self.

Edited by renowned literary critic Robert Reid-Pharr and award-winning poet John Keene (Annotations, Counternarratives), this selection will be the first publication of Essex Hemphill’s work in the twenty-first century. The result is a ceremony of life – Black, gay, outrageous, and brilliant.

Praise for CEREMONIES:

“Astounding. No voice speaks with more eloquent, thought-provoking clarity about contemporary Black gay life than that of Essex Hemphill” –Marlon Riggs

“The prose sings with lyricism, the poetry sears with content. Hemphill is like an Old Testament prophet, exhorting us with ethical passion. He is exactly what we need at this hour.” –Martin Duberman

“This collection of poems, prose and essays by Essex Hemphill is my go-to carry-around book. It includes words of wonder, sadness and critique all centered around the black gay experience — especially heightened within the AIDS epidemic.” –Deb Hyne, (aka Blood Orange)